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A questionnaire was sent to music administrators at 275 institutions of higher education that are accredited by the National Association of Schools of Music and responses have revealed an inconsistency in music admission practices. The predominant policy combines music and academic requirements, but some institutions have separate music --or only academic-- requirements for freshmen who have chosen music as a professional career. Admission criteria range from an open door policy at most state institutions to selective evaluation and personal scrutiny at private colleges. The institutions surveyed included junior, tax-supported, and private colleges, private and tax-supported universities, and a theological seminary. The names used in the study for music settings within an institution were Department, School, Conservatory, or Division of Music, but responses indicate that there are 6 other titles also in use. Recommendations to improve current music admission practices include the use of standardized titles for music settings, the inclusion of comprehensive music questions in the College Entrance Examination Board Test for all students, the shifting of responsibility for counseling musically-oriented high school students from counselors to music educators, less rigid academic admission standards for talented music students, and the establishment of admission policies that coincide with institutional philosophy and objectives. (WM)

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MUSIC ADMISSION POLICIES AND PRACTICES:
THE MUSIC STUDENT ENTERS THE NASM ACCREDITED
INSTITUTION OF HIGHER EDUCATION

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Finally, to the many administrators, laden with executive crises day after day, must go what credit is due such diligence. The high percentage of responses to this project demonstrates the strong conviction of faith in music and its place within higher education. This study is dedicated to this breed and creed.

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Statement of the Problem

Prompting the concern about music admission policies and practices in NASM accredited institutions throughout the United States were the results of a preliminary study undertaken by the investigator in May, 1966.¹ These data demonstrated the lack of consistent rules of action concerning the admission of students interested in music as a professional career choice. Further complicating the process were the various organizational structures, and their multifarious relatedness to the total institutional policy, under which the admission committees had to consider music as an academic discipline. Finally, an expression of dissatisfaction with existing policies of admitting music students was noted. The problems, then, seem to be served by the following questions: What are the prevailing policies and practices for admitting music students to the selected institutions of higher education? in relation to specific organizational settings? in relation to the music administrator's preference?

Purpose of the Study

A purpose of this study is to plot current admission practices and policies in colleges and universities as they pertain to the entering music student. A sub-purpose is to delineate categories and frequencies of admission policies and practices according to various organizational settings;² i.e., School of Music, Department of Music, Conservatory of Music, Division of Music, and so forth. A second sub-purpose is to record the evaluations of selected music administrators concerning these existing admission policies.

Need for the Study

The rather broad study of music in higher education recently undertaken by the NASM³ stands as the only source of information concerned with present music admission practices. It does not, however, seek correlative statements on policy or preference ratings which might serve as data for the initiation of improvement and change. Furthermore, there is no available information on defined institutional characteristics influencing policies at the admission level, particularly related to music students.

¹Published as a full report in College Board Review, (New York: College Entrance Examination Board, Fall, 1968, No.69), pp.26-28.

²Music in Higher Education, (Washington, D.C.: NASM, 1967), p.45.

³ibid, NASM.

Various comments have been published concerning the relatedness of intelligence and musical ability.⁴ Some studies seem to suggest admission consideration separate from general policies.⁵ None, however, have synthesized the implications of these reports for further feasibility studies concerned with admission singularity for entering music students. The thought here is to carry through the process from consideration of existing admission policies and practices as related to specific organizational settings, with a view toward how the basic objectives and philosophy of a specific type of institution affects the admission of its music students if possible, what administrators of music express as desirable and practical for music admissions, to implications for stronger and different music admission programs.

⁴Albert S. Beckhan, "A Study of the Social Background and Musicality of Superior Negro Children," Journal of Applied Psychology, 26: 210-17; 1942.

Leo J. Christy, "A Study of the Relationships Between Musicality, Intelligence, and Achievement," Unpublished Doctoral Dissertation, Indiana University, 1956.

John C. Cooley, "A Study of the Relation Between Certain Mental and Personality Traits and Ratings of Music Abilities," Unpublished Doctoral Dissertation, Michigan State University, 1952.

Olin G. Parker, "A Study of the Relationship of Aesthetic Sensitivity to Musical Ability, Intelligence, and Socioeconomic Status," Unpublished Doctoral Dissertation, University of Kansas, 1961.

⁵Doron K. Antrim, "Do Musical Talents Have Higher Intelligence?" Etude, 63:127-28; 1945.

Elton E. Burgstahler, "Factors Influencing the Choice and Pursuance of a Career in Music Education: A Survey and Case Study Approach," Unpublished Doctoral Dissertation, The Florida State University, 1966.

Leila B. Courvoisier, "Studying Musically Gifted Children," California Journal of Secondary Education, 15: 177-82; 1940.

Frank T. Wilson, "Some Special Ability Test Scores of Gifted Children," Pedagogy Seminary, 82: 59-68; 1953.

Procedures

A cover letter⁵ and the MUSIC ADMISSION QUESTIONNAIRE⁶ were mailed to the three-hundred and eleven music administrators of all institutions of higher education accredited by the National Association of Schools of Music and listed as Full and Associate Members in the 1968 Directory.⁷ This letter was sent during the first week of November, 1968, with a response return date of the Christmas holidays suggested. By that date, two-hundred and thirty-three responses had been received.

A second letter⁸ was sent following the holidays and its response date was January 27, 1969. The Computer Center of Kent State University was to receive the card punching forms from the Project Director by that date. Last minute arrivals were quickly interpreted for the punching process at the Computer Center. The remaining forty-two responses were received during this time allowance.

The questionnaire covered the following areas of concern:

1. Type of institution
2. Organizational setting of music
3. Total enrollment of institution
4. Total enrollment of music undergraduates
5. Present general academic requirements for admission
6. Present music requirements for admission
7. Parallel and complementary direction of institutional and music department views on admission
8. Music administrators' opinions about admission problems.

The questionnaire was structured so that data computation could be accomplished at the Computer Center of Kent State University.

⁵See Appendix A

⁶See Appendix B

⁷Directory, (Washington, D.C.: NASM, 1968), pp. 4-49.

⁸See Appendix C

Results of the Study

There were two-hundred and seventy-five responses from the total membership role of three-hundred and eleven. This represents slightly over an eighty-eight percent response level.

The respondents were asked to classify the type of institution under which music operated. The classification titles were those which the NASM used in the 1967 bulletin, Music in Higher Education, referred to earlier in this paper. The following Table shows the frequency of response to each category and its parallel percentage.

TABLE I

Type of Institution

N=275

<u>Type</u>	<u>f</u>	<u>Approximate %</u>
Junior College	5	1.8
Theological Seminary	2	.7
College, Private	100	36.3
College, Tax-supported	41	14.9
University, Private	44	16.0
University, Tax-supported	83	30.1

The organizational settings within which music is administered are titled Department of Music, School of Music, Conservatory of Music, Division of Music, and Other. Table II shows the responses to these categories.

TABLE II

The Organizational Setting of Music

<u>Title</u>	<u>f</u>
Department of Music	163
School of Music	69
Conservatory of Music	20
Division of Music	14
Other	9

The nine "Other" settings listed at the bottom of Table II were described by their administrators as:

"Part of a Division of Fine Arts"
"Division of Fine Arts"
"Fine Arts Department"
"College of Music"
"School of Fine Arts"
"Department of Fine Arts"

There were three responses titled Division of Fine Arts and two for College of Music.

Table III shows a further delineation of organizational settings of music according to types of institutions.

TABLE III
The Organizational Setting of Music Within Types of Institutions

Organizational Setting	Type of Institution				
	Junior College	Theological Seminary	College, Private	College, Tax-supported	University, Private
Department of Music	4	-	67	32	13
					47
					163
School of Music	-	2*	13	4	22
					28
					69
Conservatory of Music	1	-	14	-	3
					2
					20
Division of Music	-	-	2	3	5
					4
					14
Other	-	-	4	2	1
					2
					9
	5	2	100	41	44
					83
					275

*One Theological Seminary admits graduate students only.

As Table III characterizes the respondents to this study, sixty-seven percent of the private colleges, seventy-eight percent of tax-supported colleges, and fifty-seven percent of tax-supported universities have Departments of Music. Another significant frequency concerns the private university category which shows fifty percent of the respondents to have a School of Music. Seventy percent of the total number of Conservatories responding fall under the category of private college. The effects of admission policies matching organizational settings and types of institutions will be discussed next.

Item 5 of the questionnaire asked the administrators to respond to one of the following statements concerning music admission practices at their institutions:

- 1.) Absolutely separate music admission practice ____
- 2.) Combined music and general academic requirements ____
- 3.) Absolutely general academic requirements, no music ____

In total, eight respondents checked "separate music admission," one-hundred and ninety-five checked "combined..." and seventy-two checked "no music." See Table IV for a further elaboration of this Item.

TABLE IV

Admission Practices Related to Organizational Settings

Organizational Setting	Admission Practice			
	"Separate music admission"	"Combined..."	"no music"	
Department of Music	1	108	54	163
School of Music	2	56	11	69
Conservatory of Music	5	12	3	20
Division of Music	-	12	2	14
Other	-	7	2	9
	8	195	72	275

It is evident from Table IV that a combination of academic and music requirements predominates admission policies in music in higher education, all academic requirements and no music policies is next, while entirely separate considerations for music is the least used practice for admissions. An interesting factor in Table IV concerns the three conservatories which have no music requirements for admission at all. Concern for these tendencies and setting definitions will be discussed in the Conclusions and Recommendations sections.

It is necessary, to further characterize and profile the institutions and music's organizational setting, to relate each of the three admission policies of Item 5 to the specific type of institution. See Table V for the first of this relationship, Table VI for the second, and Table VII for the final choice of Item 5.

TABLE V

"Absolutely separate music admission practice"

N=8

Organizational Setting	Type of Institution		
	Junior College	Theological Seminary	College, College, Private Tax-supported Private University, University, Tax-supported
Department of Music		1	1
School of Music	1*	1	2
Conservatory of Music		5	5
Division of Music			∞
Other			
	1	6	1
			8

*Graduate only

TABLE VI

"Combined music and general academic requirements"

N=195

Organizational Setting	Type of Institution			
	Junior College	Theological Seminary	College, Private Tax-supported	University, Private Tax-supported
Department of Music	3	-	45	21
				9
				30
				108
School of Music	-	1	12	3
				19
				21
				56
Conservatory of Music	-	-	9	-
				1
				2
				12
Division of Music	-	-	2	2
				5
				3
				12
Other	-	-	3	2
				1
				7
	3	1	71	28
				35
				57
				195

TABLE VII

"Absolutely general academic requirements, no music"

N=72

Organizational Setting	Type of Institution				
	Junior College	Theological Seminary	College, Private	College, Tax-supported	University, Private University, Tax-supported
Department of Music	1	-	22	10	4
					17
					54
School of Music	-	-	-	1	3
					7
					11
Conservatory of Music	1	-	-	-	2
					-
					3
Division of Music	-	-	-	1	-
					1
					2
Other	-	-	1	-	-
					1
					2
2	-	-	23	12	9
					26
					72

Table V shows the consistency of the use of the term "Conservatory" and separate music admission practices. Five conservatories, under private colleges, show these parallel efforts.

While Table VI shows that almost thirty-seven percent of the various organizational settings within private colleges administer combined admission requirements, another interesting fact emerges. Approximately forty-four percent of the tax-supported institutions responding to this category, both colleges and universities, adhere to the combined admission policy. The open door policy of most state institutions of higher education for graduates of their own high schools could be the influencing factor in this high response. More about this later.

Table VII has several noteworthy items. Three conservatories, one under a junior college heading and two under private university, do not administer music admission requirements. Almost fifty-three percent of those responding to this admission category are tax-supported colleges and universities. While this is consistent with the open door policy of state and municipal institutions, the rather high frequency of approximately forty-four percent were private colleges and universities where the range of selectivity is as broad as the institution wishes it to be. These rather high percentages, however, are reduced to a combined total of twenty-six percent for this category when examined in light of the complete response to the study.

As a corollary to the responses to Item 5 of the questionnaire, the respondents were asked to further define their admission policies by checking a number of items which specifically profiled them. That is, if the respondent checked either "Absolutely separate music admission practice" or "Combined music and general academic requirements" they were asked to further outline their admission program from the following items:

We require:

Variable 6*	1.) Personal interview _____
7	2.) Taped or live audition _____
8	3.) Standardized music aptitude test _____
9	4.) Standardized music achievement test _____
10	5.) Locally-constructed music aptitude test _____
11	6.) Locally-constructed music achievement test _____
12	7.) Other (Please state) _____

So that the respondent was then able to furnish indications of dissatisfactions with existing policies or desire to add to present practices, the following category was added:

We wish to add:

Variable 13	1.) Personal interview _____
14	2.) Taped or live audition _____
15	3.) Standardized music aptitude test _____
16	4.) Standardized music achievement test _____
17	5.) Locally-constructed music aptitude test _____
18	6.) Locally-constructed music achievement test _____
19	7.) Other (Please state) _____
20	8.) None of the above _____

*Numbered variables will correspond to Tables VIII-XX.

If the respondent checked "Absolutely general academic requirements, no music" under Item 5, he was asked to respond to the following items:

We require:

- | | | |
|-------------|---|-------|
| Variable 21 | 1.) Over 500 scored in Verbal and Math on SAT | ___ |
| 22 | 2.) Over 500 scored in Verbal on SAT | ___ |
| 23 | 3.) Three recommendations from adults | ___ |
| 24 | 4.) Graduation from accredited high school | ___ |
| 25 | 5.) Upper quarter of high school graduating class | ___ |
| 26 | 6.) Upper half of high school graduating class | ___ |
| 27 | 7.) Other (Please state) | _____ |

We wish to add:

- | | | |
|-------------|--|-------|
| Variable 28 | 1.) Personal interview | ___ |
| 29 | 2.) Taped or live audition | ___ |
| 30 | 3.) Standardized music aptitude test | ___ |
| 31 | 4.) Standardized music achievement test | ___ |
| 32 | 5.) Locally-constructed music aptitude test | ___ |
| 33 | 6.) Locally-constructed music achievement test | ___ |
| 34 | 7.) Other (Please state) | _____ |
| 35 | 8.) None of the above | ___ |

It was not as important to document the list of academic requirements responded to from the above list as it was to note the dissatisfaction and/or felt need for change indicated by the response to the additions desired.

The data realized from the detailed responses to specific items of the admission programs of each type of institution will be found in Table VIII. It should be remembered that the variable numbers match those found in the descriptions above. The frequency of response to admission requirements will be related to type of institution and the organizational setting of music. Tables VIII and IX will deal with those institutions checking separate music admission practices.

TABLE VIII

Private Colleges With Separate Music Admission Programs

N=6

Organizational Setting	Variable Numbers															
	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Department of Music(N=0)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
School of Music(N=1)	1	1	-	-	-	1	-	-	-	-	-	-	-	-	1	
Conservatory of Music(N=5)	4	4	1	-	2	1	1	-	-	-	-	2	-	-	-	
Division of Music(N=0)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Other(N=0)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
	5	5	1	-	2	2	1	-	-	-	-	2	-	-	1	

TABLE IX

Tax-supported Colleges With Separate Music Admission Programs

N=1

Organizational Setting	Variable Numbers															
	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Department of Music(N=1)	1	1	-	-	-	-	-	-	-	1	-	-	-	-	-	
	1	1	-	-	-	-	-	-	-	1	-	-	-	-	-	

It was not felt necessary to carry Table IX out to completion as one response was more easily profiled with only that organizational setting needed.

It can be noted from Table VIII that personal interview and taped or live audition are the most used criteria for music admission at these private colleges. The higher incidence rate for conservatories should be noted. One conservatory indicated a requirement beyond those listed; variable 12. It was an interview with the theory faculty. Two conservatories expressed a desire to add a locally-constructed music aptitude test to their admission requirements.

Table IX paralleled Table VIII in that personal interview and taped or live audition was required. The one tax-supported college responding to this category felt a need to add a standardized music aptitude test to its admission program.

Tables X through XV will deal with institutions requiring combined academic and music admissions.

TABLE X

Junior Colleges With Combined Admission Programs

N=3

Organizational Setting	Variable Numbers															
	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Department of Music(N=3)	2	3	-	-	1	2	-	-	-	-	-	-	-	-	1	
	2	3	-	-	1	2	-	-	-	-	-	-	-	-	1	

Again, the single category of organizational setting obviated the need for a fully detailed Table X.

The personal interview and taped or live audition were augmented in the junior college admission profile by a locally-constructed music aptitude test and two locally-constructed music achievement tests. No additions were felt necessary by any of the three respondents.

Table XI will reflect the one Theological seminary administering a combined admission program. Again, it will not be necessary to complete the full table description.

TABLE XI

Theological Seminary With Combined Admission Program

N=1

Organizational Setting	Variable Numbers															
	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
School of Music(N=1)	-	1	1	1	-	-	-	-	-	-	-	-	-	-	1	
	-	1	1	1	-	-	-	-	-	-	-	-	-	-	1	

The use of taped or live audition and standardized music aptitude and achievement tests characterizes the one undergraduate theological seminary respondent. No addition to this program was felt necessary.

Table XII will profile the seventy-one private colleges which have combined music and academic admission policies.

TABLE XII

Private Colleges With Combined Admission Programs

N=71

Organizational Setting	Variable Numbers															
	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Department of Music(N=45)	26	39	10	2	4	10	2	3	2	7	5	2	4	1	8	
School of Music(N=12)	5	11	3	2	-	3	1	1	-	-	-	-	-	-	5	
Conservatory of Music(N=9)	5	9	2	-	1	4	-	2	-	-	1	-	-	-	4	
Division of Music(N=2)	1	2	1	-	-	-	1	-	1	-	-	-	-	-	-	
Other(N=3)	3	2	2	1	-	-	-	-	-	-	-	-	-	-	-	
	40	63	18	5	5	17	4	6	3	7	6	2	4	1	17	

Table XII shows that the highest response to required admission practices concentrated on taped or live audition and personal interview, in that order. It fell off sharply to standardized music aptitude test and locally-constructed music achievement test. Certainly no significant frequency can be observed in the addition section, although all items were checked by at least two respondents. Seventeen respondents wish to add no new requirements.

Table XIII profiles the twenty-eight tax-supported colleges with combined admission programs.

TABLE XIII

Tax-supported Colleges With Combined Admission Programs

N=28

Organizational Setting	Variable Numbers															
	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Department of Music(N=21)	9	13	5	6	3	10	4	3	3	3	-	-	-	-	3	
School of Music(N=3)	2	3	1	-	1	2	-	-	-	-	-	-	-	-	1	
Conservatory of Music(N=0)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Division of Music(N=2)	-	1	-	1	-	-	1	-	-	1	-	-	-	-	-	
Other(N=2)	1	1	-	-	1	2	-	-	1	-	-	-	-	-	-	
	12	18	6	7	5	14	5	3	4	4	-	-	-	-	4	

Beginning with the same response frequency as private colleges with combined admission programs - that is, taped or live auditions as the highest response - the administrators of tax-supported colleges with combined admission programs then checked locally-constructed music achievement test with fourteen tallies. The only other significant response frequency was for the personal interview. There were no conservatory administrators responding under tax-supported colleges and combined music admission policies.

Table XIV will profile the private universities which regulate a combined admission practice. There were thirty-five administrators of such institutions who responded to this study.

TABLE XIV

Private Universities With Combined Admission Programs

N=35

Organizational Setting	Variable Numbers															
	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Department of Music(N=9)	6	6	3	1	2	3	-	-	-	-	1	1	-	-	1	
School of Music(N=19)	9	16	3	4	5	8	-	3	1	-	1	-	-	-	2	
Conservatory of Music(N=1)	1	1	-	-	1	1	-	-	-	-	-	-	-	-	-	
Division of Music(N=5)	1	5	-	-	-	3	-	1	-	1	-	1	-	-	1	
Other(N=1)	-	1	-	-	-	-	-	1	-	-	1	-	-	-	-	
	17	29	6	5	8	15	-	5	1	1	3	2	-	-	4	

Table XIV shows the general trend of this study for taped or live auditions and personal interviews to be required rather frequently. Again, as in the past several Tables, the locally-constructed music achievement test ranks next in frequency. It should be noted that the one conservatory exercises its own music achievement and aptitude tests, true to the private manner of a conservatory.

The fifty-seven tax-supported universities with combined admission policies will be examined in Table XV.

TABLE XV

Tax-supported Universities With Combined Admission Programs

N=57

Organizational Setting	Variable Numbers															
	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Department of Music(N=30)	13	26	5	2	10	14	3	2	3	2	3	-	4	-	5	
School of Music(N=21)	6	20	4	3	3	7	1	-	-	3	2	1	1	-	4	
Conservatory of Music(N=2)	2	2	-	-	-	1	1	-	-	-	-	-	-	-	-	
Division of Music(N=3)	1	2	-	-	1	-	1	2	1	1	1	-	-	-	-	
Other(N=1)	-	1	-	-	-	1	-	-	-	1	1	-	-	-	-	
	22	51	9	5	14	23	6	4	4	7	7	1	5	-	9	

The order of highest frequency response in Table XV is taped or live audition, locally-constructed music achievement test and personal interview. For those additions desired, the standardized music aptitude and achievement tests rank highest.

Tables XVI through XX will consider the seventy-two institutions which administer only academic requirements, no music, in their admission programs. Table XVI contains the data for the junior college category. The variable numbers will include the range from 21 to 35.

TABLE XVI

Junior Colleges With General Academic Admission Programs

N=2

Organizational Setting	Variable Numbers														
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Department of Music(N=1)	-	-	-	1	-	-	-	-	-	-	-	-	-	-	1
Conservatory of Music(N=1)	-	-	-	1	-	-	-	-	-	-	-	1	-	-	-
	-	-	-	2	-	-	-	-	-	-	-	1	-	-	1

Table XVI was not complete because of the small number of responses to this category. It can be noted that both organizational settings of music within this category checked that it was necessary to be a graduate from an accredited high school as their only academic requirement. While the conservatory wished to add the locally-constructed music aptitude test to the requirements, the department of music viewed its admission program as sufficient.

The private college administering general academic admission requirements will be outlined in Table XVII.

TABLE XVII

Private Colleges With General Academic Admission Programs

N=23

Organizational Setting	Variable Numbers														
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Department of Music(N=22)	3	1	12	17	5	10	2	12	10	6	3	1	3	-	2
Other(N=1)	-	-	-	1	-	1	1	-	-	-	-	-	-	-	-
	3	1	12	18	5	11	3	12	10	6	3	1	3	-	2

It may be noted from Table XVII that graduation from an accredited high school, three recommendations from adults, and ranking in the upper half of the graduating class received the most responses in that order. One item of interest might be the low frequency of private colleges responding to a high achievement on the SAT or requiring much beyond that stated in the questionnaire. The additional requirements for those checking "Other" are one counselor's reference, upper third of graduating class, and over 450 scored on Verbal and Math of SAT. The addition of music requirements desired showed personal interview and taped or live audition most frequent. Over half of the respondents, in fact, wished to add the personal interview to their requirements.

Table XVIII will consider the tax-supported college with general academic admission policies.

TABLE XVIII

Tax-supported Colleges With General Academic Admission Programs

N=12

Organizational Setting	Variable Numbers														
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Department of Music(N=10)	2	1	3	8	1	1	1	2	4	1	1	2	3	-	1
School of Music(N=1)	-	-	1	1	-	1	1	1	1	-	-	-	-	-	-
Division of Music(N=1)	-	-	-	1	-	-	1	-	-	-	-	-	-	-	-
	2	1	4	10	1	2	3	3	5	1	1	2	3	-	1

Graduation from an accredited high school received the most responses concerning present admission practices in this category. The taped or live audition received close to half of the responses for additions hoped to be instituted into the admission programs of these tax-supported colleges. Each organizational setting had one response to "Other" requirements than those listed. In the order of Table XVIII they were as follows: the department of music requires ACT scores; the school of music stipulates a score above the national average in the ACT; and the division of music states that in-state students must be in the upper two-thirds of their graduating class, while out-of-state students should be in the upper half.

Table XIX profiles the private universities with general academic admission requirements.

TABLE XIX

Private Universities With General Academic Admission Programs

N=9

Organizational Setting	Variable Numbers														
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Department of Music(N=4)	2	1	2	3	1	1	3	-	-	1	1	-	-	-	2
School of Music(N=3)	1	1	1	3	-	-	2	1	-	-	1	-	-	-	-
Conservatory of Music(N=2)	-	-	1	-	-	-	1	1	1	1	-	1	-	-	-
	3	2	4	6	1	1	6	2	1	2	2	1	-	-	2

Table XIX included only those organizational settings responding; excluding Division of Music and Other. One conservatory did not respond to the requirement or addition section. As an aside to be discussed later in this paper, the one conservatory that did check this section also indicated a mostly divergent admission position when compared to total institutional philosophy and objectives. This would explain the wish to add four requirements to the existing admission program.

Repeating what has been the standard for those institutions requiring general academic admission programs, no music, the private universities require graduation from an accredited high school and recommendations from adults at a higher frequency than the other requirements. There were six "Other" responses and they are listed here in order of the organizational settings of Table XIX. Departments of Music; "acceptable scores on the SAT," "personal interview," and "C average in high school basic academic courses": Schools of Music; "locally-constructed music placement test," "must have C average as a minimum from high school": and the conservatory of music; "12 of 20 satisfactory grades in subjects [labeled] 'solids' in last 3 years of high school."

Table XX considers the admission requirements of tax-supported universities with general academic admission programs.

TABLE XX

Tax-supported Universities With General Academic Admission Programs

N=26

Organizational Setting	Variable Numbers														
	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
Department of Music(N=17)	3	2	1	13	2	5	4	4	7	3	1	3	5	-	3
School of Music(N=7)	1	-	-	6	-	1	4	3	4	2	2	-	4	-	-
Division of Music(N=1)	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
Other(N=1)	-	-	-	-	-	1	-	-	1	-	-	-	-	-	-
	4	2	1	20	2	7	8	7	12	5	3	3	9	-	3

The single significant response frequency in Table XX is graduation from an accredited high school. The taped or live audition received the highest response for additions to existing admission programs. A locally-constructed music achievement test was desired next for an addition. The eight "Other responses were divided four from the departments of music and four from the schools of music. The departments of music added "900 combined score on SAT Verbal and Math," "cut-off point varies year by year but includes grades and recommendations," "in-state students upper 2/5ths of class, out-of-state about one in ten we accepted SAT generally above 650," and "composite score of 15 on ACT." The schools of music wrote in "grade of 'c' or above in h.s., in upper 3/4 of class, or ACT score in upper 3/4 of all seniors," "over 400 on both Verbal and Math on SAT, or a combined total of 800," "upper 3/4's for in-state students," and "upper 40% of high school class."

The next item of the questionnaire concerned a comparison of the general philosophy and objectives of the institution with the music admission policies. The administrator was asked to check one of the following statements:

- 1.) Absolutely parallel ____
- 2.) Mostly parallel ____
- 3.) Mostly divergent ____
- 4.) None of the above ____

The results of this item showed that thirty-five respondents checked number 1, two-hundred and eighteen marked number 2, nine felt number 3 described their situation, while six checked number 4. There were seven abstentions from this item. The highest frequency, two-hundred and eighteen for "Mostly parallel," shows a general satisfaction with existing programs related to institutional objectives.

Two cases from number 3, "Mostly divergent," might serve as examples of this extreme. A conservatory within a private university, with no music admission criteria, sought four additions to its music requirements in its admission program. A School of Music in a tax-supported University, with its general academic requirements about to be changed next year, also wishes to add four music requirements to its admission policy. They both express the desire to change their present program to include music requirements.

The difficulty in quantitatively ranking administrative areas of concern, the last rank item of the questionnaire, prevented twenty-four respondents from doing so. Yet, two-hundred and fifty-one administrators, for the purposes served by this study, did rank music admission practices compared to other areas of administrative concern. Number 1 represented the strongest concern ranking, while number 5 served as the weakest ranking in the item. The frequency response was as follows:

<u>Rank</u>	<u>f</u>
1.)	54
2.)	111
3.)	75
4.)	10
5.)	1

It is evident that the majority of administrators, sixty percent of those responding, rank admission practices either first or second on their priority list. Thirty-one percent rank it below third position, inclusive of third rank.

As a final item on the results of this study, it will be necessary to synthesize the comments contributed by the respondents regarding their opinions concerning music admission policies and practices. Considering the great amount of time necessary to effectively administer the daily workings of the various organizational settings of music within the institutions of higher education of this country, it is to the credit of those many administrators who

took the time and energy to submit the following comments for consideration.

The form of presentation will be structured so that inclusive statements will be made which will be followed by direct quotes substantiating them. While the danger of overromantic, novelistic interpretation is inherent in such contacts with opinion statements, enough substantive material can be gleaned from them to justify the effort.

Position 1 - The academic studies of high school place such time and energy demands upon the student who is active in musical experiences that some consideration of this should appear during admission processes.

Quotes Relative to Position 1

"There are instances where the music student in high school intentionally concentrates on music, even though academically capable, and develops high music proficiency while somewhat neglecting academic studies."

"Compromise[s] in academic areas are sometimes necessary in order to admit the talented music student who has not evidenced interest in some other fields of study."

"A cut-off point in SAT or ACT scores is unjust, particularly for the music student."

"I believe that special consideration should more frequently be given the student with exceptional talent in music and below average academic scores."

"That more consideration be given to musical talent by the admissions office."

"We believe that the recognition of musical ability for college entrance is generally not considered."

"It has been my experience over the years that college board scores for music students, though diagnostic, do not in the last analysis prove anything. We have admitted very talented students in the low scores who have achieved satisfactorily in academic courses."

"Admission officers do not understand the requirements of music majors are not the same as those majoring in science. We need help!"

Position 2 - Operate more of an open-door policy so that every student is given the opportunity to discover latent talents.

Quotes Relative to Position 2

"We believe that all who seek knowledge should have the opportunity to attain it."

"The student...has the right to find out for himself whether he can succeed as a music major."

"I suggest we accept as many as possible so that we don't miss those with talent."

Position 3 - The music staff and organizational processes should determine and administrate the admission program for music students since they are the ones most expert in the field. The devices for selectivity can be placed before, during or after admission to college.

Quotes Relative to Position 3

"We should use the first year theory to 'weed out' undesirables."

"Only the music staff is qualified to determine the student's potentiality in music. How this is weighted with academic considerations should also be up to the music staff."

"In actual practice the Admissions Office and the Dean concerned (Arts) determine admission or rejection of music students, including transfers, ... The situation is somewhat discouraging... I would appreciate some support."

Position 4 - Highly academically-oriented institutions, with heavy concentrations of common courses for all students, tend to decrease the opportunity for as comprehensive music study as the faculty and administrator desire.

Quotes Relative to Position 4

"The strong liberal arts college with a solid academic program is often fatal to musicians with excellent performance ability."

"As long as we are a department in a liberal arts college, and as long as music majors take more than half of their studies outside of music, they must have the same academic and intellectual background as the non-music major."

"To insist upon a large number of general studies, many times is most damaging to the music students. He finds it impossible to continue taking math, biology, philosophy, religion, physical education, and many others, without falling far behind in the business of music."

"We need a great reduction in the number of common courses. The music student is penalized for his talent!"

"We cannot, without shame, produce music educators realizing all the time that over half of their time has been spent in Chemistry class and laboratory!"

Position 5 - The tactic of educating admission officers, admission committees, and high school counselors to the unique values of music will assist in the resolution of the many problems faced in today's admission programs.

Quotes Relative to Position 5

"We now have extra consideration given for high school music study in considering candidates."

"We must work with high school teachers for minimum standards for students about to enter college in music."

"We must work towards making music a valid requirement in the high school curriculum, recognized as being as important as English, mathematics, and the sciences..."

"I believe that the total picture and format of music instruction at the secondary level could and should help regulate admissions policies in music; and that counseling at the secondary level could be greatly improved."

"...we were able...to appoint one of our staff as Admissions Director for the School of Music... he is paid by the central Office of Admissions and while he serves only in a part-time capacity (1/3 of load) the relationship is better."

The implications of these few statements, from the many opinions made by the music administrators, are too numerous to be stated here. They will be examined and developed in the next section of this paper.

Summary and Conclusions

Great variation demonstrates itself in the admission programs of the two-hundred and seventy-five respondents to this study. The types of institutions were restricted to the six categories designed in the NASM bulletin, Music in Higher Education; i.e., Junior College, Theological Seminary, Private College, Tax-supported College, Private University, and Tax-supported University. The organizational settings of music within these categories, however, were varied and diversified. In total, six other titles were given in addition to the four standard ones used in the study.

The latitude of admission practices was generous from a point of open door policy to highly select evaluative devices and personal scrutiny. There was some consistency between titles used and admission practices but not enough to obviate a comment concerning it. A reminder of the Conservatory of the two-year Junior College which did not administer music requirements at all in its admission program, the School of Music in a tax-supported university which had to accept all graduates of the state's accredited high schools, yet effected such stringent theory courses in the first year that the attrition rate was worth a comment from the administrator; these two cases but touch on the many internal differences that should serve as germinal data for future research in this area.

The profiles created from this study should serve as transparencies for administrators and music faculties concerned over admission programs at their institutions. Enough data is available now to begin the study of music admission practices with some degree of standardization in mind.

Recommendations

The standardization of all music admission is not the intent nor desire of this study and its director. Yet, the profiles created from this study could serve as transparencies for concerned administrators. If these profiles provide no more service than to provoke discussion and thought about the music admission policies throughout the country, the study will have served its purpose.

More specifically, several recommendations can be offered:

1. A standardized use of titles for music's organizational setting within various styled institutions: i.e., Department of Music for liberal arts institutions where music is not a separate consideration, junior colleges where the music enrollment justifies music as a major study area, theological seminaries, and state colleges not structured to meet the standards of the name university; School of Music for private and tax-supported universities employing more than fifteen full-time faculty members in music and offering more

than a Bachelor of Arts degree with a major in music; and Conservatory for only those settings in which music receives separate philosophical, physical and financial considerations from the rest of the institution.

2. In line with the first recommendation, these categories of musical settings should administer music admission policies which coincide with institutional philosophy and objectives. For example, a liberal arts college should make clear in its recruiting and admission practices that it seeks students who are not interested in pursuing professional studies but only wish to "emphasize" an area of knowledge while engaged in a goodly portion of general studies. The universities are much more professionally oriented, while the conservatories should serve as the apogee model of professional musicianship.
3. There should be a concerted effort on the part of NASM, MENC, MTNA, the American Federation of Musicians, and all musicians in education, to force consideration of the request for inclusion of numerous and comprehensive music questions on the College Entrance Examination Board test for all students. Equal examination consideration should be insisted upon so that administrative concern for high success of college-bound students will include music with the sciences and mathematics. There should be no less attention paid aesthetic education than historical, discursive, scientific, or physical.
4. A complete overhaul of the high school counselor's education concerning the career of music should be undertaken. This demands that the responsibility be placed upon the musicians in education rather than the counselors themselves. The reader is referred once again to the investigator's writings on this matter in the Fall, 1968, issue of the College Board Review. This journal was selected by the author for its high distribution among counselors and admission directors. The need for this type of "adult education" is clear.
5. There is a need for a higher degree of what Adlai Stevenson liked to call "an accommodation of interests" when considering the entering talented music student with lower than average

SAT or ACT scores. Admission committees need to understand, by education once again, that the music student has made the vocational commitment long before the high school-college juncture and that this special avidity brings him closer to the professional model than any other student at this stage. This, then, necessitates special consideration for admission to higher education. Much less rigid academic standards should be effected for the talented music student.

APPENDIX A
FIRST COVER LETTER

KENT STATE UNIVERSITY

KENT, OHIO 44240

SCHOOL OF MUSIC
(216) 672-2172

October 31, 1968.

Enclosed you will find a MUSIC ADMISSION QUESTIONNAIRE. This is the product of a preliminary study administered by me in 1966. The results of that survey are summarized in a recent article in the Fall Issue, 1968, No. 69, of the College Board Review, house journal of the College Entrance Examination Board.

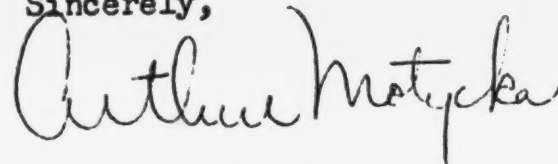
The enclosed questionnaire seeks to broaden the area of concern relating to music admission practices and policies in higher education and it will be forwarded to all Full and Associate Members of the National Association of Schools of Music. The results of this project will be available to all members of the NASM upon written request to the author following the summer of 1969.

Not only has the NASM Washington office expressed interest in this research, but many music administrators in higher education, having read the article mentioned above, are interested in the subsequent research on the national level. It is sincerely hoped that you find the research necessary, the questionnaire simple and to the point, and your response imperative.

No return date has been indicated for your response but the Christmas holidays could stand as the first boundary. Perhaps this will obviate a second mailing.

Thank you for your time and effort in behalf of this project.

Sincerely,



Dr. Arthur Motycka
Project Director

AM/jal

ENCL: MUSIC ADMISSION QUESTIONNAIRE
SELF-ADDRESSED STAMPED ENVELOPE

APPENDIX B

MUSIC ADMISSION QUESTIONNAIRE

MUSIC ADMISSION QUESTIONNAIRE

Please check type of institution: (Check only one)

- 1]. Junior college _____
- 2]. Theological Seminary _____
- 3]. College, Private _____
- 4]. College, Tax-supported _____
- 5]. University, Private _____
- 6]. University, Tax-supported _____

Please check music's organizational setting within your institution:
(Check only one)

- 1]. Department of Music _____
- 2]. School of Music _____
- 3]. Conservatory of Music _____
- 4]. Division of Music _____
- 5]. Other (Please state) _____

Please check total institutional enrollment: (Check only one)

- 1]. Under 500 _____
- 2]. 500 to 999 _____
- 3]. 1000 to 4999 _____
- 4]. 5000 to 9999 _____
- 5]. Over 10,000 _____

Please check total music undergraduate enrollment: (Check only one)

- 1]. Under 50 _____
- 2]. 50 to 99 _____
- 3]. 100 to 149 _____
- 4]. 150 to 199 _____
- 5]. Over 200 _____

Please check appropriate reply regarding music student admission practices:
(Check only one)

- 1]. Absolutely separate music admission practice _____
- 2]. Combined music and general academic requirements _____
- 3]. Absolutely general academic requirements, no music _____

If you checked 1] or 2] in the previous statement, please check the appropriate replies below concerning your admission criteria:

We require;

- 1]. Personal interview _____
- 2]. Taped or live audition _____
- 3]. Standardized music aptitude test _____
- 4]. Standardized music achievement test _____
- 5]. Locally-constructed music aptitude test _____
- 6]. Locally-constructed music achievement test _____
- 7]. Other (Please state) _____

We wish to add;

- 1]. Personal interview _____
- 2]. Taped or live audition _____
- 3]. Standardized music aptitude test _____
- 4]. Standardized music achievement test _____
- 5]. Locally-constructed music aptitude test _____
- 6]. Locally-constructed music achievement test _____
- 7]. Other (Please state) _____
- 8]. None of the above _____

If you checked 3] in the statement before last (Absolutely general academic requirements, no music _____), please check the appropriate replies below concerning your institution's general academic requirements:

We require;

- 1]. Over 500 scored in Verbal and Math on SAT examination _____
- 2]. Over 500 scored in Verbal on SAT examination _____
- 3]. Three recommendations from adults _____
- 4]. Graduation from accredited high school _____
- 5]. Upper quarter of high school graduating class _____
- 6]. Upper half of high school graduating class _____
- 7]. Other (Please state) _____

We wish to add;

- 1]. Personal interview _____
- 2]. Taped or live audition _____
- 3]. Standardized music aptitude test _____
- 4]. Standardized music achievement test _____
- 5]. Locally-constructed music aptitude test _____
- 6]. Locally-constructed music achievement test _____
- 7]. Other (Please state) _____
- 8]. None of the above _____

When comparing the general philosophy and objectives of your institution with those of your music admission practices, do you find them (Check only one):

- 1]. Absolutely parallel ____
- 2]. Mostly parallel ____
- 3]. Mostly divergent ____
- 4]. None of the above ____

When considered with the other areas of concern of music executives, music admission policies and practices should rank: (NOTE: Number 1 is the strongest concern ranking, while 5 is the lowest ranking) (Check only one);

- 1]. 1 ____
- 2]. 2 ____
- 3]. 3 ____
- 4]. 4 ____
- 5]. 5 ____

Please express your opinions concerning music admission policies and practices:

APPENDIX C

SECOND COVER LETTER

KENT STATE UNIVERSITY

KENT, OHIO 44240

SCHOOL OF MUSIC
(216) 672-2172

January 3, 1969.

A very happy New Year to you. My best wishes are extended to you and your faculty for every success in 1969.

Perhaps you recall my first cover letter for the MUSIC ADMISSION QUESTIONNAIRE, dated October 31, 1968. I designated the Christmas holidays as a deadline date for the return of the questionnaire. Realizing the crush of end-of-the-year business for all musicians in education, I am taking the liberty of sending you this second mailing.

Over two-thirds of the three-hundred and ten administrative officers of NASM accredited institutions have responded to the questionnaire at this date. It is my sincere desire to best represent the total view of all music executives in the Final Report of this project. Hence, my request that you consider the enclosed questionnaire, take a few moments to complete it, then use the enclosed self-addressed stamped envelope to return it to my office. The data will begin processing procedures on Monday, January 27, 1969. Please respond by that date.

Thank you once again for your time and effort in behalf of this project. And, once again, happy New Year.

Sincerely,

Arthur Motycka
Dr. Arthur Motycka
Project Director

AM/cc

Encl.: MUSIC ADMISSION QUESTIONNAIRE
Self-addressed stamped envelope

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